

to render it, by their co-operation and assistance, as perfect as possible,—falls short of what had been our expectations respecting it, and yet is very interesting. We have repeatedly urged the desirability, and great need, of the establishment of a means by which a knowledge of what is good,—as of the constant advances that are being made in matters connected with art-manufacture generally—might be annually disseminated,—of course not forgetting the value of such a medium as between supply and demand, in a commercial point of view; and we are glad that the initiative should have been taken in those branches which concern our specialty, viz., architecture and building appliances. Most of the objects here gathered are, as might have been expected, recognisable; and it was perhaps from calling to mind the immense amount of interesting and instructive matter brought together in the Great Exhibition bearing on these branches, but which could not have obtained there the attention it justly claimed, that we were induced to believe that manufacturers and patentees would have availed themselves largely of the opportunity here afforded, of bringing their claims to estimation under the immediate notice of those in a position to be of service to them, and have thus formed a collection highly advantageous, mutually. We will, however, take the present as an earnest of future exhibitions: what is here is, of its class, excellent, and we augur for next year a great increase.

Amongst the contributions in terra-cotta, James Pulham, Herts, exhibits, besides specimens of ornamental building bricks and impervious facing tiles, a cap, column and base, made hollow of stone-like terra-cotta, which, filled with cement concrete, is computed to bear a pressure equal to about 400 tons on the foot cube. One of these columns was submitted to a test by Mr. Belhouse's hydraulic press in the Exhibition, and broken by a pressure equal to about 460 tons on the foot cube, being considerably more than granite will bear.

M. H. Blanchard exhibits the capital in terra-cotta designed for the Duke of Sutherland, Cliefden; pinnacle and tracery windows for the new chapel, Tottenham, and Kingston Church; the model of the Yarborough testimonial; in fact, identically the same items as appeared in the Palace of Glass, and which then had our warm commendation.

Messrs. Ransome and Parsons have also transplanted their specimens of artificial stone, previously commented on by us; their ornamental Elizabethan balustrade, piers, copings, &c.; vases and pedestals; samples of open balustrades, ashlar and quoins, water-purifiers and filtering-stones. There also are specimens contributed from Southampton, in white clay, ornamental chimney heads, moulded bricks splayed for window-jambs and plinths, semi-circular and double-splayed coping for walls, and ornamental ridge tiles, coloured to match slate or old tiled roofs, and samples of improved Italian tiles by Mr. Brown, as to which we will say a few words at another time.

There are, in the ironware department, two or three cases of most finished specimens of the locksmith's art, supplied by James Gibbons, jun. Messrs. Peat, and Henry Yates, specimens of fancy hinges, ventilators, effluvia-trap and sewer gratings. Messrs. Baily and Sons have placed there for inspection a case of locks

door-handles, bell-pulls of elegant Gothic and Elizabethan designs, a collection of fire-dogs, and a very excellent specimen of cast-iron, bronzed, adapted for gallery fronts: it is a capital sample of what can be done in iron-casting.

The London Parquetry Company furnish a dozen very good samples of their art, besides portfolios of designs. We greatly wish we could see parquetry more generally employed than it is,—superceding the use of oil-cloth in the passages, halls, &c., of private houses.

Messrs. Hart and Sons exhibit a large number of specimens of their patent and very excellent door furniture. Kershaw's imitations of woods and marble are first rate. Mr. Whishaw's improved *Telekophonon*; Messrs. Powell's glass water-pipe and patent quarries and borders; Mr. Simpson's decorations; and Mr. Foot's exposition of Portland stone help to complete the collection, which we again invite all our readers to go and see; and we say further,—"Stand not on the order of going, but go at once."

#### ON THE ARCHITECTURE OF INDIA.

Six centuries before the Shepherds of Bethlehem had their attention rivetted, and their souls charmed, by the melodious cadences of angelic voices ushering in a new and glorious era, there lived in the North of India one Sakya Sinha, better known to us and the modern world as Buddha the Sage: royal blood coursed through his veins: he was the son of a king, and could look back on a long array of princely ancestors; but another now sat on the throne of his forefathers: a usurper ruled the empire which for more than a century of generations had been governed by members of his house and lineage. Leaving the scenes of his childhood and the palace of his sire, he became a preacher of religion and morality; the combiner, if not the originator, of that form of worship and class of doctrine which we recognise as Buddhism.

The dynasty of which Buddha was a member may have included many great and illustrious monarchs: it may have seen a glorious zenith; but its highest greatness, its fullest power, its utmost splendour was witnessed at its decay. Sakya the ascetic, though not swaying the sceptre, and wearing the crown of his fathers, was nevertheless a king, and one of far mightier power than any of his race. His predecessors on the throne of Ayodhya\* reigned only during the brief period of their own mortality; but he being dead, yet commandeth allegiance: they governed the temporal concerns of their subjects; he, at this very moment, holds in subjection more than 300 millions of human spirits. India, the stage on which he acted, the place in which he lived, preached, prayed, and died, has, it is true, ceased to reverence his name and obey his commandments, after having honoured him with most enthusiastic adoration for nearly a thousand years; but China, Birmab, Siam, and Thibet, still afford him a spiritual dominion of larger extent than that held by any existing religion, true or false, pagan or Christian.

I have said thus much respecting the birth and religion of Buddha, because I thought that a paper on the Architecture of India could not be better introduced than by a slight sketch of the being for whose worship, and under the influence of whose doings and sayings the most interesting and antique specimens of Indian Architecture were formed.

It would be as unnecessary as it is impos-

\* This great and prosperous city, built by Mann himself, the lord of men, was twelve *yojanas* (nine miles) in length, and three *yojanas* in breadth, stored with all conveniences. The streets and lanes were admirably disposed, and the high roads were well sprinkled with water. It was adorned with arched gateways and beautiful ranges of shops; it was fortified with numerous defences and warlike machines, and inhabited by all sorts of skilful artists.—*The Ramayana*.

sible for me to enter into any thing like a minute analysis of the principles acted upon by the ancient Indian artists in their architectural productions, or to attempt an exact description of the numberless forms and details found scattered throughout their various works: my endeavour, therefore, will be to give as clear, comprehensive, and concise a view of the subject as practicable. In order to carry out this intention, I propose to divide the Architectural Remains into classes, marking as we proceed their distinctive features and characteristics; but before doing so, I wish to make a few general collective remarks.

There is no country that can compete with India in the novelty, variety, and number of its antiquities. Greece can only boast of a more chaste and purer genius in the works of its ancient architects and sculptors. It has its Parthenon—a building unrivalled in excellence of design, correctness of proportion, beauty of sculpture, and sublimity of aspect. Rome, too, can with justice lay claim to an unsurpassed richness, gorgeoussness, and withal a grandeur in the structures erected in the days of her power, while yet she could style herself the mistress of the world. What in magnitude and majestic columniation can match her Coliseum? and what has there ever been to equal in magnificence her splendid *Therma*? Yet, notwithstanding all this, in neither of the classic lands can we find the like amount of original variety as we see displayed in the remains of Indian art; and the same may, I think, be said with respect to numerousness. I know Pausanias informs us that in Greece every village had its temple; but in Bishop Heber's Journal I read, that in parts of India temples were considered indispensable appendages to great men's houses; and another writer says of Southern India, that he is not aware of any region on the face of the globe in which there is such a display of edifices erected for religious purposes.

I would next refer to the age of these monuments. Very extravagant and exceedingly erroneous ideas have prevailed respecting this point. Many European antiquaries have enshrined them in an antiquity far exceeding that of the architectural remains of any other country, and some Trans-Himalayan chronologers have travelled back as far in search of their date, as actually to lose themselves amid the shadows of a past more ancient than creation. Age is ever venerable, and invariably meets with veneration. If you can but view a building through a long vista of past time, you are sure to see it clad in a more interesting and picturesque garb, than if it be but of yesterday, and possess but the clearly defined forms of youth and newness. Indian architecture has been deprived of much of its importance by losing its long-recognised claim to primeval antiquity,—a claim which modern investigation and research have proved to be completely at variance with truth.

Fergusson, a recent traveller, to whom we owe the greatest part of our real knowledge of the works of Indian art, says, that it is an indisputable fact, that the earliest remains belong to the reign of Asoka, and must therefore be subsequent to the year 250 B.C.; though Dr. Francis Buchanan considers that part of the temple at Gaya, the ancient Buddhist metropolis, may be dated back as far as the lifetime of Buddha himself, or between the years 498 and 543 B.C. Even this latter opinion modernises the temples of India by some hundreds, and in the case of oriental chronology, by thousands of years: doubtless, the appearance of these works helped to bewilder and deceive chronologers. Indian travellers must, in their calculation, invariably remember the nature of the climate, which, as Heber tells us, soon causes buildings to assume all the venerable tokens of old age.

The last general remarks I have to lay before you, relate to the similarities which some have traced; or rather attempted to trace between the architecture of India and that of other countries. The most prevalent and common notions are those in which Egyptian and Persian art figure as its offspring. The temples of Luxor and Karnak are, say some, plainly shadowed forth in the choutries of Southern